

Esplanade Concerts

Twenty-second Season

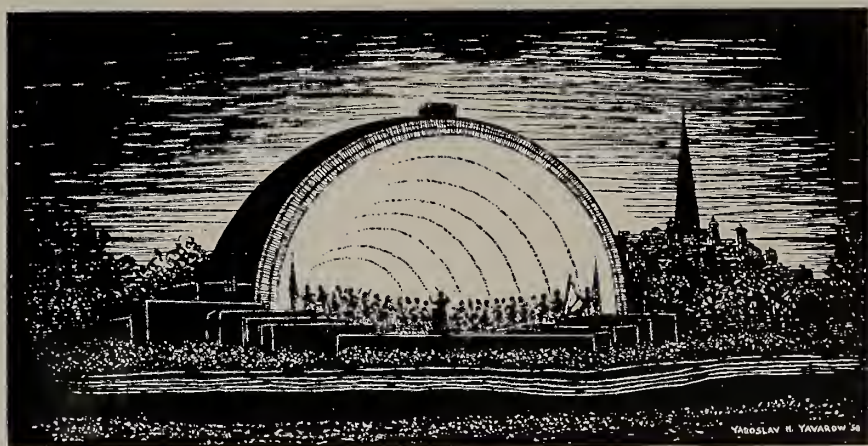
ORCHESTRA OF BOSTON SYMPHONY MUSICIANS

At the Edward Hatch Memorial • Storrow Embankment

Arthur Fiedler, Conductor and Founder

EVERY EVENING AT 8:30 (OMITTING THURSDAYS)
July 3 to July 23, 1950

And Three Children's Concerts Wednesday Mornings at 10:15
(A) (July 5, 12 and 19)



TO THOSE WHO ARE
ABLE TO CONTRIBUTE:

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Twenty-second Season of the Esplanade Concerts • Arthur Fiedler, Conductor

OPENING PROGRAM

MONDAY, JULY 3, 1950, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

On the Esplanade *Keith Brown*
From "Water Music" Suite *Handel-Harty*
Allegro—Air—Allegro deciso
Prelude to "Hansel and Gretel" *Humperdinck*
* "España" Rhapsody *Chabrier*

THE STAR-SPANGLED BANNER

* Concerto in G minor for Piano
and Orchestra *Mendelssohn*
Andante—Molto allegro con fuoco—Presto
Soloist: Gerson Yessin
* From "Irish Suite" *Leroy Anderson*
American Patrol *Meacham*

TUESDAY, JULY 4, 1950, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

* "The Stars and Stripes Forever" *Sousa*
Overture Solennelle 1812 *Tchaikovsky*
Invitation to the Dance *Weber-Berlioz*
* Salute to Our Fighting Forces *Bodge*
Halls of Montezuma—Semper Paratus—Army Air Corps—
Anchors Aweigh—When the Caissons Go Rolling Along—
God Bless America

THE STAR-SPANGLED BANNER

* Rhapsody in Blue for Piano and Orchestra *Gershwin*
Soloist: Leo Litwin
"Annie Get Your Gun," Selection *Berlin*
* Sleigh Ride } *Leroy Anderson*
Classical Juke Box }

IRISH SUITE—LEROY ANDERSON.

Commissioned by the Eire Society of Boston.

Traditional Irish melodies possess a fascinating history, with many peculiar ramifications.

Edward Bunting in 1796 published "A General Collection of Ancient Irish Music," which he had noted down two years earlier at a gathering in Belfast of ten of the last of the old harpers. Tom Moore used many of these tunes in his "Irish Melodies," issued in eleven sets between 1807-09 and 1834. He replaced the original texts with new poems of his own. For example, "The Moreen" became "The Minstrel Boy," "Groves of Blarney," "The Last Rose of Summer."

Beethoven wrote accompaniments for these two airs, for another publisher.

ON THE ESPLANADE.

Jacobus Langendoen, first 'cello of the Pops Orchestra, and composer of symphonic works, made the skilful orchestration from the piano piece by the late Keith Brown, former head of the Music Dept. of Mt. Ida Junior College.

WATER MUSIC—HANDEL (1685-1759)

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade—music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

SIR HAMILTON HARTY (b. County Down, 1879).

Noted both as conductor and composer. Guest conductor at Pops in 1930's.

HANSEL AND GRETEL.

This opera, possessing one of the most charming scores of modern times, was the outgrowth of Humperdinck's writing a few incidental tunes for a dramatization of the Grimm fairy tale made by his sister to amuse her children. She became the librettist of the opera. Much use of German folk songs is made in the score. An example is the Prayer, with the words, "As I lay me down to sleep, Fourteen angels watch do keep."

INVITATION TO THE DANCE.

For the first Paris performance of "Der Freischütz," in 1824, the impresario had a new libretto written, and even introduced changes in Weber's score, on the supposition that these would be assets to the composer in achieving success with the French operatic public and critics. In this effort, Berlioz was commissioned to orchestrate Weber's piano solo, "Invitation to the Dance"—which was interpolated in "Der Freischütz."

LEROY ANDERSON.

Born in Cambridge, Mass. Graduate of Harvard, where he took up musical studies with Piston and Enesco.

Noted as an arranger, he prefers to be known as a composer in his own right, and as such has won his place with such delightful works as Jazz Legato, Jazz Pizzicato, Serenata, Fiddle Faddle, and Sleigh Ride.

OVERTURE TO "TANNHAUSER"

In the overture to "Tannhauser" we hear a compact summing-up of Tannhauser's struggle between sacred and profane love. First is heard the chorus of the pilgrims whom he accompanied to Rome, then music symbolic of Venus and her court, followed by a return of the Pilgrims' Chorus.

"FINLANDIA," TONE POEM — SIBELIUS

When Sibelius composed this score, in 1894, his native land was governed by Russia. The deeply patriotic spirit of the music stirred the Finns to such a pitch of excitement that the Russian authorities forbade further performances in Finland.

FIRST CHILDREN'S CONCERT OF 1950

WEDNESDAY MORNING, JULY 5, AT 10:15

ARTHUR FIEDLER, *Conductor*

* Prelude to Act III, "Lohengrin" *Wagner*
Third Movement, Symphony No. 4,
in E Minor *Brahms*
Suite from the Ballet, "Gayane" *Khatchatourian*
The Rose Maiden—Lullaby—Saber Dance
Hungarian Fantasy for Piano and Orchestra *Liszt*
Soloist: G. Johnstone Geikie, Jr.
* Procession of the Sardar from
The Caucasian Sketches *Ippolitoff-Ivanoff*
In a Vienna Park *Strauss*
The Syncopated Clock *Leroy Anderson*
March, "The Thunderer" *Sousa*

THE STAR-SPANGLED BANNER

WEDNESDAY, JULY 5, 1950, AT 8:30 P.M.

PAUL CHERKASSKY, *Conducting*

Overture to "Tannhäuser" *Wagner*
Second and Third Movements from
Symphony in D minor *Franck*
Allegretto—Allegro non troppo

THE STAR-SPANGLED BANNER

"Aida" Fantasia *Verdi*
Meditation from "Thaïs" *Massenet*
Solo Violin: Gaston Elcus
* "Finlandia" *Sibelius*

*The Baldwin is the official piano
of the Esplanade Concerts*

"ANNIE GET YOUR GUN"—BERLIN.

The heroine of this play with music which opened in June, 1946, is the real-life "world's best shot", known as Annie Oakley. Born in the backwoods of Ohio in 1860, and named Phoebe Anne Oakley Mozee, she became a dead shot game hunter at 9, and at 61 shot down 100 clay pigeons in a row, only four years before her death. She became an American and European celebrity with the Buffalo Bill Show.

RHAPSODY IN BLUE—GERSHWIN (1898-1937)

Interesting details have been chronicled by Grofé. He has written that Gershwin worked out the music in two-piano form, and that he would call at the composer's apartment and take it away a sheet at a time for orchestration. According to Grofé, Gershwin was ambitious to orchestrate, but had not then completed studies to that end in New York under Rubin Goldmark (nephew of Carl, composer of the overture, "Sakuntala," and the opera, "The Queen of Sheba.")

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Boston Symphony Orchestra

BERKSHIRE FESTIVAL, 1950
TANGLEWOOD, LENOX, MASSACHUSETTS

SERGE KOUSSEVITZKY, *Conductor*

PROGRAMS

SERIES A

THURSDAY EVE-
NING, July 27

BEETHOVEN.....Symphony No. 3 ("Eroica")
SIBELIUS.....Symphony No. 2

SATURDAY EVE-
NING, July 29

BRUCKNER.....Symphony No. 7
DEBUSSY.....Two Nocturnes -- La Mer

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, July 30

SHAPERO.....Adagietto
DIAMOND.....Timon of Athens
FOSS.....The Song of Songs
(Ellabelle Davis)
BRAHMS.....Symphony No. 2

VICTOR DE SABATA, *conducting*

SERIES B

THURSDAY EVE-
NING, August 3

BRAHMS....."Academic Festival Overture"
SCHUBERT....."Unfinished" Symphony
RESPIGLI....."Pines of Rome"

GOULD....."Spirituals," for String Choir and Orchestra
WAGNER...Prelude and Love-Death, "Tristan and Isolde"

VICTOR DE SABATA, *conducting*

SATURDAY EVE-
NING, August 5

BACH.....Sinfonia from the Christmas Oratorio
MOZART.....Symphony in E-flat major, K. 543
BERLIOZ.....Overture "The Roman Carnival"

GHEDINI.....Pezzo Concertante
BEETHOVEN.....Symphony No. 5, in C minor

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, August 6

RAVEL.....Suite, "Mother Goose"
Alborada del Gracioso
Piano Concerto
(Leonard Bernstein)
BERLIOZ.....Romeo and Juliet (Excerpts)

SERIES C

THURSDAY EVE-
NING, August 10

BACH.....Mass in B Minor
(In two parts) at 5:00 and 8:15
Adele Addison David Lloyd
Eunice Alberts James Pease

ELEAZAR DE CARVALHO, *conducting*

SATURDAY EVE-
NING, August 12

BERLIOZ.....Harold in Italy
(Joseph de Pasquale)
IBERT.....Éscales
VILLA-LOBOS.....Choros 10

SUNDAY AFTER-
NOON, August 13

PROKOFIEFF.....Symphony No. 6
BRAHMS.....Symphony No. 1

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FRIDAY, JULY 7, 1950, AT 8:30 P.M.

PAUL CHERKASSKY *Conducting*

Overture to "Egmont" *Beethoven*
Suite from "The Comedians" *Kabalevsky*
Symphonic Poem, "Les Préludes" *Liszt*

THE STAR-SPANGLED BANNER

Suite from the Egyptian Ballet *Luigini*
Allegro non troppo—Allegretto—Andante
sostenuto—Finale

*"Artists' Life" Waltzes *Strauss*
Hungarian Dance No. 1 *Brahms*

SATURDAY, JULY 8, 1950, AT 8:30 P.M.

MALCOLM HOLMES *Conducting*

Overture to "The Marriage of Figaro" *Mozart*
Concerto in A minor for Piano and Orchestra.... *Grieg*
Allegro moderato—Adagio—Allegro marcato
Soloist: Sarah Lombardi

THE STAR-SPANGLED BANNER

"Television" March *Coates*
*"Emperor" Waltzes *Strauss*
Selection from "Kiss Me Kate" *Porter*
Another Op'nin', Another Show—Wonderbar—So In Love—
Always True To You In My Fashion

Prelude to
"The Mastersingers of Nuremberg" *Wagner*

PRELUDE TO "THE MASTERSINGERS"

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach. Next there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone." Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons. In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Prelude.

OVERTURE TO "EGMONT"—BEETHOVEN

Beethoven wrote this work expressly to be played in the theatre before performances of Goethe's tragedy, "Egmont." He composed the overture while deeply stirred over reading the drama. Goethe depicted the struggle of the Flemish nobleman, the count of Egmont, to free the Netherlands from the oppression of Spain. Egmont was captured by treachery and executed, but his inspiring example lived on.

OVERTURE TO "THE MARRIAGE OF FIGARO"—MOZART (1756-1791).

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

PIANO CONCERTO IN A MINOR—GRIEG

Here the Norwegian gives us perhaps the pleasantest piano concerto written after that of Mendelssohn's first, in G-minor.

Tchaikovsky wrote to Grieg to express his delight in it.

EMPEROR WALTZES -- JOHANN STRAUSS, JR.

Commemorating the fortieth year of the reign of Franz Josef, his emperor, Strauss achieved what has been cited as the most beautiful of all his waltzes.

The introduction is a march of Mozartean flavor. Elsewhere there are little allusions to Wagner and to the Austrian peasants' dance, the Landler.

"ROMAN CARNIVAL" OVERTURE — BERLIOZ.

Originally this was an introduction to Act 2 of the opera "Benvenuto Cellini."

In the opera, Cellini attempts to elope with the daughter of the Papal treasurer during a sort of Mardi Gras in Rome. In order to have the dramatic advantages of spectacle and movement afforded by a Roman Carnival, the composer moved Cellini from Florence to Rome.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn solo.

PRAYER OF THANKSGIVING. — VALERIUS.

Although earning his living at various legal posts in the Netherlands, Adrianus Valerius was proficient at composing music and words for songs. The "Prayer" originally appeared in 1621 in a collection he published of Netherlands national songs, together with some from his own hand, and from England, France, Germany, and Italy. The inspiration of the Prayer was a Dutch victory in the struggle of the Netherlands against subjugation by Spanish and Austrian overlords. Valerius, whose birthdate is unknown, died in 1625.

OVERTURE TO "THE MAGIC FLUTE," Mozart's last great work (first produced 1791), this opera was loved by Beethoven, who deemed it Mozart's masterpiece.

VIOLIN CONCERTO IN D MAJOR—MOZART

Dated 1775, Mozart's nineteenth year (when he also wrote the opera, "Il Rè Pastore"), it belongs to a highly productive period, marked by an elegance of style suited to the tastes of the Salzburg nobility, with whom Mozart mingled from 1775 to 1777.

SUNDAY, JULY 9, 1950, AT 8:30 P.M.

MALCOLM HOLMES *Conducting*

*Wedding March from
"The Golden Cockerel" *Rimsky-Korsakoff*
*Overture to "The Roman Carnival" *Berlioz*
First and Fourth Movements from the
Second Symphony *Brahms*
Allegro non troppo—Allegro con spirito

THE STAR-SPANGLED BANNER

"Knightsbridge" March *Coates*
*Two Hungarian Dances (Nos. 5 and 6) *Brahms*
*Richard Rodgers Waltzes *Anderson*
Lover—Falling In Love With Love—Oh, What A Beautiful
Morning—It's A Grand Night For Singing
*Prayer of Thanksgiving *Valerius*

MONDAY, JULY 10, 1950, AT 8:30 P.M.

ARTHUR FIEDLER, *Conductor*

Overture to "The Magic Flute" *Mozart*
Concerto for Violin in D major, K. 218 *Mozart*
Allegro — Andante cantabile — Rondeau
Soloist: George Zazofsky
Gypsy Dance from "Carmen" *Bizet*

THE STAR-SPANGLED BANNER

*Largo from "Xerxes" *Handel*
Solo Violin: Gaston Elcus
*From the "Masquerade" Suite *Khatchaturian*
Smoke Gets In Your Eyes *Kern*
*From "Irish Suite": *Anderson*
The Girl I Left Behind Me

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FIRST HUNGARIAN DANCE. Originally for piano, four hands. Brahms published four books in this form, arranged from melodies by Hungarian composers. He orchestrated twenty-one of the dances. His inspiration came of his friendship for the Hungarian gypsy violinist, Eduard Remenyi, with whom he toured as pianist in 1853.

SYMPHONY No. 2, IN D, OPUS 73 — BRAHMS

Melody is really abundant in the four symphonies of Brahms. It is often subtle, however—melodiousness woven into the whole orchestral fabric, so that disappointment faces the listener who expects to find a collection of tunes to whistle, unless he can count on a group of assistants to join him in the effort.

Brahms's Second Symphony is notable for being more readily identifiable to the layman as melodious than the other three. It also is marked by a pastoral feeling, and syncopations in its melodies.

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SIBELIUS.....Symphony No. 2

BRUCKNER.....Symphony No. 7
DEBUSSY.....Two Nocturnes — La Mer

SATURDAY EVE-
NING, July 29

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, July 30

SHAPERO.....Adagietto
DIAMOND.....Timon of Athens
FOSS.....The Song of Songs
(Ellabelle Davis)
BRAHMS.....Symphony No. 2

SERIES B
THURSDAY EVE-
NING, August 3

VICTOR DE SABATA, *conducting*

BRAHMS....."Academic Festival Overture"
SCHUBERT....."Unfinished" Symphony
RESPIGI....."Pines of Rome"

GOULD....."Spirituals," for String Choir and Orchestra
WAGNER...Prelude and Love-Death, "Tristan and Isolde"

SATURDAY EVE-
NING, August 5

VICTOR DE SABATA, *conducting*

BACH.....Sinfonia from the Christmas Oratorio
MOZART.....Symphony in E-flat major, K. 543
BERLIOZ.....Overture "The Roman Carnival"

GHEDINI.....Pezzo Concertante
BEETHOVEN.....Symphony No. 5, in C minor

SUNDAY AFTER-
NOON, August 6

LEONARD BERNSTEIN, *conducting*

RAVEL.....Suite, "Mother Goose"
Alborada del Gracioso
Piano Concerto
(Leonard Bernstein)
BERLIOZ.....Romeo and Juliet (Excerpts)

SERIES C
THURSDAY EVE-
NING, August 10

BACH.....Mass in B Minor
(In two parts) at 5:00 and 8:15
Adele Addison David Lloyd
Eunice Alberts James Pease

ELEAZAR DE CARVALHO, *conducting*

SATURDAY EVE-
NING, August 12

BERLIOZ.....Harold in Italy
(Joseph de Pasquale)
IBERT.....Escales
VILLA-LOBOS.....Choros 10

SUNDAY AFTER-
NOON, August 13

PROKOFIEFF.....Symphony No. 6
BRAHMS.....Symphony No. 1

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TUESDAY EVENING, JULY 11, 1950, AT 8:30

ARTHUR FIEDLER, *Conductor*

French Military March *Saint-Saëns*
 *Overture to "Die Fledermaus" ("The Bat") .. *Strauss*
 *Panis Angelicus *Franck*
 Finale of the First Symphony *Brahms*

THE STAR-SPANGLED BANNER

Concerto in A minor for
 Piano and Orchestra *Schumann*
 I. Allegro affettuoso
 II. Intermezzo: Andantino grazioso
 III. Allegro vivace
 Soloist: Zosia Jacynowicz
 *Slavonic Dance in C major *Dvorak*

SECOND CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 12, 1950, AT 10:15

ARTHUR FIEDLER, *Conductor*

"Beacon Hill" March *Rasetzki*
 Scherzo from the
 "Reformation" Symphony *Mendelssohn*
 *Divertissement from "The Italian Straw Hat" .. *Ibert*
 Introduction—Valse—Parade—Finale
 Concert Piece for Piano and Orchestra *Weber*
 Soloist: Charles Hedlund
 *Variations on "Pop Goes the Weasel" *Cailliet*
 Theme—Fugue—Minuet—In Jerusalem—
 Music Box—A la Jazz
 *"The Skaters'" Waltz *Waldteufel*
 *"Thunder and Lightning" Polka *Strauss*
 *"Washington Post" March *Sousa*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

DIVERTISSEMENT — JACQUES IBERT.

Iridescence of orchestral coloring, and sardonic humor, are adroitly combined here by this composer of the modern French school, now teaching at "Tanglewood." In the Waltz there is a double parody of Johann Strauss and Offenbach. Listeners at the original performance were startled by the audacity of using a siren in "Parade." Commenting on the first performance of the work in Paris in 1931, a critic said: "The writing of Ibert never appeared to such dazzling advantage . . . a clever thing here is to be able to go so far in buffoonery . . . yet preserve, nevertheless, that dignity which commands respect."

FRENCH MILITARY MARCH — SAINT-SAËNS
 This is the fourth and final movement of the "Algerian Suite." According to the composer's own note, printed in the score, the march is intended to express the joy and sense of security he experienced on seeing the French garrison at the end of a voyage he actually made to the colony.

PIANO CONCERTO IN A-MINOR — SCHUMANN.
 Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasia in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasia, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

OVERTURE TO "PHÈDRE." Massenet in 1873 drew the title and inspiration from the tragedy written in 1677 by France's great dramatic poet, Racine. The drama is colored by Greek mythology. It tells of the unrequited love of the Princess Phèdre, wife of Theseus, for the young Hippolytus.

TRISTAN AND ISOLDE — WAGNER.
 Let it not be forgotten that the heroine of the greatest love story in German opera was an Irish princess, Iseult. Basing his libretto on a medieval romance of Celtic origin, Wagner was inspired to produce "the most gorgeous love music ever written."

LE DELUGE—SAINT-SAËNS.
 Called a "Biblical poem" by the composer, the work is of cantata design.
 The string Prelude as a whole represents the sad words in Genesis, "And God repented having created the world." Its melody is expressive of the original purity from which mankind lapsed.

"CARNIVAL" OVERTURE—DVOŘÁK (1841-1904).
 The composer "imagines the lonely, contemplative wanderer reaching the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of the people giving vent to their feelings in their songs and dance-tunes." A melody alternately announced by flute and violins, with an accompanying figure in the English horns, suggests a pair of guests forsaking the general hurly-burly for romancing in a quiet nook.

SYMPHONY NO. 4, IN F MINOR — TCHAIKOVSKY
 In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folksong, "The Birch Tree," to carry out the thoughts which he wrote down as follows:
 "If you cannot find happiness in yourself, . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."

WEDNESDAY EVENING, JULY 12, 1950, AT 8:30

PAUL CHERKASSKY, *Conducting*

Overture to "Phèdre" *Massenet*
 Prelude and Love-Death from
 "Tristan and Isolde" *Wagner*
 Finale from "Sheherazade" *Rimsky-Korsakov*
 The Festival at Baghdad—The Sea—The Ship
 Goes To Pieces against a Rock Surmounted
 by a Bronze Warrior—Conclusion

THE STAR-SPANGLED BANNER

Fantasy from the Opera, "Madama Butterfly" *Puccini*
 Prelude to "Le Déluge" *Saint-Saëns*
 Solo Violin: Gaston Elcus
 *From "Caucasian Sketches" *Ippolitoff-Ivanoff*

NO CONCERTS ON THURSDAY EVENINGS

FRIDAY EVENING, JULY 14, 1950, AT 8:30

CHARLES O'CONNELL, *Conducting*

Hungarian March, "Rakoczy" *Berlioz*
 Symphony in B minor, "Unfinished," No. 8 .. *Schubert*
 Allegro moderato—Andante con moto
 *Carnival Overture *Dvorak*

THE STAR-SPANGLED BANNER

Excerpts from Act III,
 "The Mastersingers of Nuremberg" *Wagner*
 *None But The Lonely Heart .. *Tchaikovsky-Cailliet*
 Finale from the Fourth Symphony *Tchaikovsky*

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CONCERT PIECE. Weber himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy—with a thousand voices proclaiming the triumph of love."

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Boston Symphony Orchestra

BERKSHIRE FESTIVAL, 1950
TANGLEWOOD, LENOX, MASSACHUSETTS

SERGE KOUSSEVITZKY, *Conductor*

PROGRAMS

SERIES A

THURSDAY EVE-
NING, July 27

BEETHOVEN.....Symphony No. 3 ("Eroica")
SIBELIUS.....Symphony No. 2

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NING, July 29

BRUCKNER.....Symphony No. 7
DEBUSSY.....Two Nocturnes — La Mer

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, July 30

SHAPERO.....Adagietto
DIAMOND.....Timon of Athens
FOSS.....The Song of Songs
(Ellabelle Davis)
BRAHMS.....Symphony No. 2

VICTOR DE SABATA, *conducting*

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BRAHMS....."Academic Festival Overture"
SCHUBERT....."Unfinished" Symphony
RESPIGI....."Pines of Rome"

GOULD....."Spirituals," for String Choir and Orchestra
WAGNER...Prelude and Love-Death, "Tristan and Isolde"

VICTOR DE SABATA, *conducting*

SATURDAY EVE-
NING, August 5

BACH.....Sinfonia from the Christmas Oratorio
MOZART.....Symphony in E-flat major, K. 543
BERLIOZ.....Overture "The Roman Carnival"

GHEDINI.....Pezzo Concertante
BEETHOVEN.....Symphony No. 5, in C minor

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, August 6

RAVEL.....Suite, "Mother Goose"
Alborada del Gracioso
Piano Concerto
(Leonard Bernstein)
BERLIOZ.....Romeo and Juliet (Excerpts)

SERIES C

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BACH.....Mass in B Minor
(In two parts) at 5:00 and 8:15
Adele Addison David Lloyd
Eunice Alberts James Pease

ELEAZAR DE CARVALHO, *conducting*

SATURDAY EVE-
NING, August 12

BERLIOZ.....Harold in Italy
(Joseph de Pasquale)
IBERT.....Éscales
VILLA-LOBOS.....Choros 10

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PROKOFIEFF.....Symphony No. 6
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Esplanade Concerts

Twenty-second Season

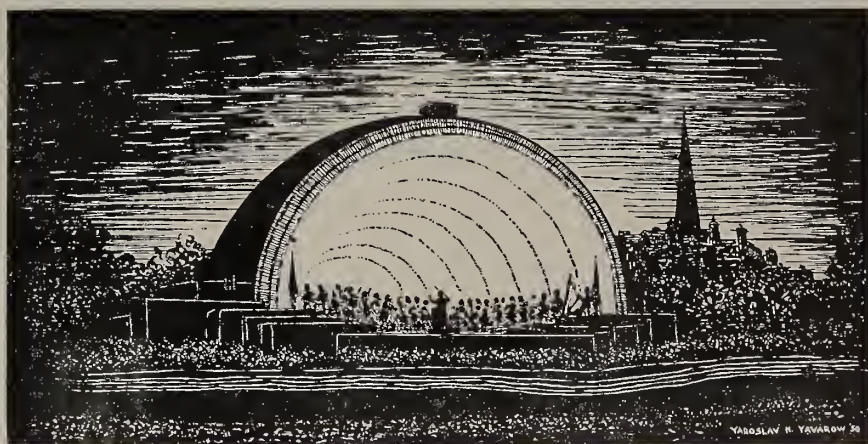
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TO THOSE WHO ARE
ABLE TO CONTRIBUTE:

Your fair share of support of the Esplanade
Concerts Fund is earnestly invited.

Twenty-second Season of the Esplanade Concerts * Arthur Fiedler, Conductor

SATURDAY EVENING, JULY 15, 1950, AT 8:30

PAUL CHERKASSKY, *Conducting*

Overture to "The Abduction from the Seraglio" *Mozart*
Concerto No. 4 for Piano and Orchestra,
in G major *Beethoven*
I. Allegro moderato
II. Andante con moto
III. Rondo vivace
Soloist: Elias Lopez

THE STAR-SPANGLED BANNER

*Procession of Bacchus from "Sylvia" *Delibes*
Prelude to "La Traviata" *Verdi*
*"Where the Citrons Bloom" Waltzes *Strauss*
*Ballet Suite from "Faust" *Gounod*

SUNDAY EVENING, JULY 16, 1950, AT 8:30

PAUL CHERKASSKY, *Conducting*

Overture to "The Flying Dutchman" *Wagner*
Nocturne and Scherzo from
"A Midsummer Night's Dream" *Mendelssohn*
Solo Horn: Harold Meek
*Symphonic Poem, "The Moldau" *Smetana*
The Source—The Hunt—The Rustic Wedding
—Moonlight and Dance of the Nymphs—The
St. John Rapids—Vysehrad Motive

THE STAR-SPANGLED BANNER

*"Roses from the South" Waltzes *Strauss*
*Song of India,
from the Opera "Sadko" *Rimsky-Korsakoff*
*Second Hungarian Rhapsody *Liszt*

THE SEVEN SYMPHONIES OF SIBELIUS

In an article in the Musical Quarterly, the late A. II. Meyer, Boston critic and teacher wrote:

"The symphonies of Sibelius are as highly individual in character as in formal scheme. Not twice is the structure built in the same way; not twice does the patterning use similar devices: neither do any two of the symphonies reveal kinship of content."

On the Second Symphony, Meyer commented: that it "mounts to seething vortices of activity in the last movement."

PAUL CHERKASSKY — VIOLINIST, CONDUCTOR
Guest conductor many times at the Pops and Esplanade Concerts, and conductor of the Boston Civic Symphony, he already had had a busy career in Europe before joining the first violin section of the Boston Symphony Orchestra.

After graduation from the Imperial Conservatory at St. Petersburg, he became concertmaster of the Folk Opera there. Later he conducted operetta and grand opera at Saratov.

For ten years he was active in Finland. At Viborg, Vipuri, and Helsingfors, he was concertmaster in symphony concerts, and also conducted at the Finnish National Opera.

At Helsingfors he enjoyed the friendship of Sibelius, who composed for him a set of Six Impromptus for Violin and Orchestra, which he was first to perform.

PIANO CONCERTO No. 4 — BEETHOVEN

Those familiar with the Strauss tone poem, "Don Juan," may have noticed that one of its themes seems to have been borrowed from a final piano theme in the Rondo of this concerto.

LA TRAVIATA—VERDI (1813-1901)

The Prelude to Act I. is an example of the distinguished skill of which Verdi was capable in sheerly instrumental, no less than vocal, writing. Here he uses "divided violins"—that is, they do instrumental "part-singing."

Verdi revealed in "La Traviata" a technical proficiency said to be unapproached in his numerous previous operas.

"THE MOLDAU"—SMETANA (1824-1884).

Here the composer pictures the meeting of two streams — one cool and calm, one warm and rippling — to form the Moldau River, after passing through charming woodland scenes.

ROSES FROM THE SOUTH WALTZES. From his not very successful operetta of 1880, "The Queen's Lace Handkerchief," with a Spanish background, Johann Strauss, Jr. salvaged these lovely melodies.

"ROSENKAVALIER" WALTZES. In the opera, "The Rose Cavalier," of Richard Strauss (no relation to the family of Johann) these tuneful but slightly leering measures are hummed by the obnoxious Baron Ochs. In this way he betokens his high spirits as he contemplates his intended marriage with the pretty young Sophie (who actually falls in love at first sight with Octavian, the Rose Cavalier).

RIDE OF THE VALKYRIES—WAGNER (1813-1883)
Tchaikovsky cited this music as proof that Wagner was a marvelous symphonist, gone wrong by applying himself to opera.

"What a huge and wonderful panorama!" Tchaikovsky commented. "How we actually seem to see those fierce heroines soar on their magic steeds through thunder and lightning! On the stage, in view of the cardboard rocks and canvas clouds, the music loses all its expressive power."

MONDAY EVENING, JULY 17, 1950, AT 8:30

PAUL CHERKASSKY, *Conducting*

Procession from "The Queen of Sheba" *Gounod*
*Overture to "The Merry Wives of Windsor" . *Nicolai*
Symphonic Poem, "Francesca da Rimini" *Tchaikovsky*

THE STAR-SPANGLED BANNER

*Waltzes from "Der Rosenkavalier" *R. Strauss*
*Serenata *Anderson*
Ride of the Valkyries *Wagner*

TUESDAY EVENING, JULY 18, 1950, AT 8:30

PAUL CHERKASSKY, *Conducting*

Academic Festival Overture *Brahms*
Toccata *Frescobaldi-Kindler*
Two Movements from Symphony No. 2
in D major *Sibelius*
Vivacissimo; Lento e suave
Finale: Allegro moderato

THE STAR-SPANGLED BANNER

Polovetzian Dances from "Prince Igor" *Borodin*
"Tales from the Vienna Woods" Waltzes *Strauss*
Victor Herbert Favorites *Arranged by Sanford*

*The Baldwin is the official piano
of the Esplanade Concerts*

NO CONCERTS ON THURSDAY EVENINGS

"A MIDSUMMER NIGHT'S DREAM"

THE NOCTURNE, with its dreamy horn melody, ties in with the scene in the play in which the lovers fall asleep after being confused and wearied by the will-o'-the-wisp-like pranks of Puck.

THE SCHERZO is suggestive of the scene closing Act I, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." One may easily imagine from the music that Puck is looking impishly through a window at the drama-ambitious yokels, and snickering to himself.

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FOSS.....The Song of Songs
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BRAHMS.....Symphony No. 2

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RESPICHI....."Pines of Rome"

GOULD....."Spirituals," for String Choir and Orchestra
WAGNER...Prelude and Love-Death, "Tristan and Isolde"

VICTOR DE SABATA, *conducting*

SATURDAY EVE-
NING, August 5

BACH.....Sinfonia from the Christmas Oratorio
MOZART.....Symphony in E-flat major, K. 543
BERLIOZ.....Overture "The Roman Carnival"

GHEDINI.....Pezzo Concertante
BEETHOVEN.....Symphony No. 5, in C minor

LEONARD BERNSTEIN, *conducting*

SUNDAY AFTER-
NOON, August 6

RAVEL.....Suite, "Mother Goose"
Alborada del Gracioso
Piano Concerto
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BERLIOZ.....Romeo and Juliet (Excerpts)

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Adele Addison David Lloyd
Eunice Alberts James Pease

ELEAZAR DE CARVALHO, *conducting*

SATURDAY EVE-
NING, August 12

BERLIOZ.....Harold in Italy
(Joseph de Pasquale)
IBERT.....Escapes
VILLA-LOBOS.....Choros 10

SUNDAY AFTER-
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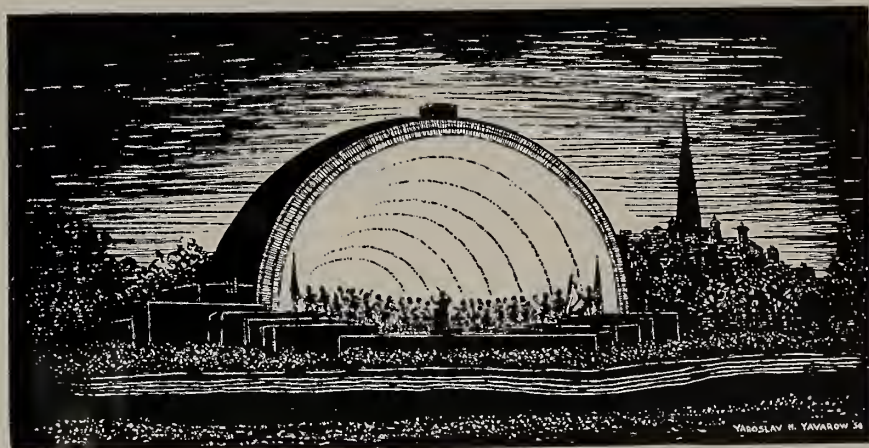
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Please ! Please !

Twenty-second Season of the Esplanade Concerts * Arthur Fiedler, Conductor

THIRD CHILDREN'S CONCERT

WEDNESDAY MORNING, JULY 19, 1950,
AT 10:15 A.M.

PAUL CHERKASSKY, *Conducting*

- French Military March *Saint-Saëns*
Ave Maria *Bach-Gounod*
Solo Violin: Gaston Elcus
From the "Nutcracker" Ballet *Tchaikovsky*
March—Trepak—Waltz of the Flowers
Anitra's Dance and In the Hall of the Mountain
King from "Peer Gynt" *Grieg*
"Ah, Sweet Mystery of Life"
from "Naughty Marietta" *Herbert*
Trombone Solo: John Coffey

- *Chicken Reel *Anderson*
*Prayer of Thanksgiving *Valerius*

THE STAR-SPANGLED BANNER

The Commentator is Nicholas A. Rasetzki

WEDNESDAY EVENING, JULY 19, 1950,
AT 8:30 P.M.

PAUL CHERKASSKY, *Conducting*

- Overture to "Ruy Blas" *Mendelssohn*
Andante Cantabile from the
Fifth Symphony *Tchaikovsky*
*Spanish Caprice *Rimsky-Korsakov*
Alborada—Variations—Alborada—Gypsy Scene—
Fandango of the Asturias

THE STAR-SPANGLED BANNER

- Selection from "Carousel" *Rodgers*
"By the Beautiful Blue Danube" Waltzes *Strauss*
*Two Slavonic Dances *Dvorak*

AVE MARIA — BACH-GOUNOD.

In 1722, John Sebastian Bach completed a volume of twenty-four preludes and fugues which he entitled "The Well-Tempered Clavier, in all the tones and semitones. . . . For the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study, by way of amusement."

More than a century after the appearance of Bach's "Well-Tempered Clavier," Charles Gounod borrowed its first prelude as an accompaniment, mated it with melody submerged in the pianistic details, added a sacred text, and the "Ave Maria" resulted.

"NUTCRACKER" BALLET

Today, Tchaikovsky's ballet music endures on the stage and the concert platform by virtue of charm attained by skillful instrumentation. The "Nutcracker Ballet" music has even been named as the composer's masterpiece in virtuoso writing for orchestra.

"PEER GYNT" SUITE, NO. 1.—GRIEG.

At the request of Norway's greatest dramatist, Henrik Ibsen, incidental music was written by Grieg for the staging of his fantastic poetic drama, "Peer Gynt" (1867). This was composed for two pianos, and so performed in the theatre. Grieg then orchestrated this version, and thus created a masterpiece, divided for concert purposes into two suites.

OVERTURE TO "MIGNON" — AMBROISE THOMAS.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

"ROMEO AND JULIET," OVERTURE-FANTASIA—TCHAIKOVSKY.

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarrelling families, and their tragic deaths.

CONCERTO FOR PIANO No. 1 — TCHAIKOVSKY.

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

BALLET OF THE HOURS, FROM "LA GIOCONDA."

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

PRELUDE TO "THE MASTERSINGERS"

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach. Next there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone." Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons. In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Prelude.

NO CONCERTS ON THURSDAY EVENINGS

FRIDAY EVENING, JULY 21, 1950, AT 8:30 P.M.

PAUL CHERKASSKY, *Conducting*

- *Overture to "Mignon" *Thomas*
Two Movements from Symphony in G minor,
No. 40 *Mozart*
Andante—Menuetto
Overture-Fantasia, "Romeo and Juliet" *Tchaikovsky*

THE STAR-SPANGLED BANNER

- First Movement, Violin Concerto *Mendelssohn*
Soloist: Ma Si Hon
*Perpetual Motion *Strauss*
"Henry VIII" Ballet Suite *German*

SATURDAY EVENING, JULY 22, 1950,
AT 8:30 P.M.

PAUL CHERKASSKY, *Conducting*

- Overture to "Euryanthe" *Weber*
Little Fugue in G minor *Bach-Cailliet*
First Movement, Concerto No. 1 in B-flat
minor for Piano and Orchestra *Tchaikovsky*
Soloist: Bernard Kritzman

THE STAR-SPANGLED BANNER

- *Dance of the Hours from "La Gioconda" *Ponchielli*
"Jolly Fellows" Waltz *Vollstedt*
Marche Slave *Tchaikovsky*

CLOSING CONCERT

SUNDAY EVENING, JULY 23, 1950, AT 8:30 P.M.

PAUL CHERKASSKY, *Conducting*

- *March, "Pomp and Circumstance" *Elgar*
*Overture "Fingal's Cave"
("The Hebrides") *Mendelssohn*
Prelude to "Lohengrin" *Wagner*
Scherzo from the "Pathetic" Symphony *Tchaikovsky*

THE STAR-SPANGLED BANNER

- Polonaise in A-flat *Chopin*
*Ave Maria *Schubert-Wilhelmj*
Solo Violin: Rolland Tapley
*"España" Waltzes *Waldteufel*
Prelude to "The Mastersingers of Nuremberg" *Wagner*

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